

Feminine and Fanciful

OUR WOMAN'S PAGE.

SOME EASTER MILLINERY THAT IS WONDERFUL AND BEAUTIFUL.

THEY ARE VISIONS OF COLOR.

Princess Gowns Run to Dress-makers—Novelties in Jewelry, Walking Sticks, and Signet Rings for Women—Other Ends.

(For the Dispatch.)

The new millinery is a wonderful and beautiful thing. It is a vision of color and softness and infinite becomingness. Every face has a chance to be suited to perfection, and no maid or matron, though her purse be ever so slenderly provided, need be without a dainty spring-like hat or toque. The description of several sent home for Easter Sunday will prove suggestive to my readers, I am sure. The first hat was a small, close shape of fine, pale-blue chiffon. Its simple trimming, which, however, produced a most elaborate effect, consisted of softly draped scarves of hemstitched chiffon—pale mauve, white, and green, in coloring—which almost hid the hat shape. On the front, forming a flowerlike mass above the brim were two huge rosettes of the same chiffon, in which the green predominated. These enclosed closely clustered bouquets of forget-me-nots intermixed with feathery grasses. This hat could easily be made at home with the help of the sketch of it, which I expect to give you next week. These rosettes of chiffon, tulle, and gauze, are one of the successes of the hour, and betray a home-made origin only when made too small. Milliners make them surprisingly large, and the effect is far more airy than if contracted in size. Another hat which bewitched me, and which could also be made at home, was a Leghorn with a picturesque waving brim, faced with white moire, patterned with blurred pink roses. A half-inch bias of mauve velvet followed the edge of the brim and concealed the sewing of the moire facing to the Leghorn. It harmonized exquisitely with the facing which it framed, as it were. The trimming was exquisite in its simplicity, consisting only of a drapery of rose-plum silk, passing around the crown and caught into three upstanding loops in front. From this cluster of loops came three black ostrich feathers—one drooping at the right, the other two at the left. The brim was raised at the left side by a large bow of black velvet resting on the hair. You can imagine the loveliness of this hat.

The toques most favored are turban fashion, having a small squishy crown.

A Novelty in Neckwear.



This dainty boa is made of five rosettes of mauve satin ribbon, with gold buckles in their centres; five ends of unequal length fall in front on each side.

crinkled brim, edged with black paillettes turned up well off the face, having a spray of La France roses nestling beneath, touching the hair, whilst the crown was of the puffed, black lace, ornamented

giving a novel effect of lace. The crown was ornamented with a bunch of pink roses and blue on one side, and the brim lined with finely gathered cream mousseline de soie. A small round hat for morning wear, having a curled brim in mousseline straw, had the crown encircled with scarlet mousseline, slashed across with straps of scarlet velvet, in front upstanding were two crossed red and white spotted wings. A novel trimming, to a small, round, blue straw sailor-shape, was of innumerable loops of bobo black and green ribbon velvet, bunches of narrow velvet enhancing the one side, together with green reeds. A quaint directorio capote, suitable for the middle-aged dame, was in light ecru straw; it fitted closely to the head at the back and turned up in wing fashion in front, with papillon bows of Renaissance lace and white roses; a trail of drooping violet bluebells adorned the brim; from a small gold buckle on either side two long, white strings were attached, which tied into a large bow beneath the chin. A novelty also is the directorio net shape, the form simply adorned with a lace applique design, dotted with gold beads, and from a background of clouds of tulle roses appear as an ornamentation to the crown and beneath the upturned brim in front. This hat had quite the cachet necessary to replace the matinee or toque de theatre.

PRINCESS GOWNS.

These are the fashion of the moment in Paris, and the best dressmakers are doing their best to make them popular here, saying that their introduction will run eight out of ten of the dressmakers in business at present. It is only a first-class dressmaker who can make a Princess gown. The others who are not first-class will have to go out of business. Fortunately for these, however, there are figures which do not lend themselves to the lines of the Princess, and so, predictions notwithstanding, there will always be work for those who are not real artists, or, should I say, sculptors. Of course, the allurement of the present costume is that of the Princess, but it is a comparatively easy thing to cut a waist and skirt, and connect it by a waistband, corselet, or sash. I have just seen an evening gown of white satin, which was truly a work of art, with its unbroken lines from bust to foot. The waist position was cut in a low square, and the satin reached only to the bust, being filled in with lace. Lace insertion descended to the foot in the centre of the front, the edges bordered by long bows of ribbons. The same insertion was set lengthwise at intervals on the sides and back. The sleeves were of lace, very tight, and reached only to the elbows. All sleeves are put in very high in the armholes.

We are returning to the styles of 1879. A glance at the sleeves of that date will show the elbow sleeves, the open fronts, and the narrow-trimmed skirts, which are with us now; also, the fitted flounces which are coming in. Some of the fabrics of to-day, however, are so beautiful, and are ornamented with such consummate taste, that we must perforce be reconciled to any fault in their making up. I have in my mind's eye a pink satin gown and tulle cut eye, covered with white lace devices, let into the fabric, worked with diamonds and silver, and showing the faintest blue appertaining to the petticoat through. The tulle is cut deep and close fitting, and from beneath come killed flounces of chiffon, in which the blue and the pink assert themselves.

Young girls are wearing for ball gowns net skirts, cut so that there is a flowing flounce at the foot, which seems to spring out of the material without any heading, and this was covered from the waist to the foot with close set rows of inch-wide satin ribbon, slightly gathered. Simple and charming luscious grows daintier and daintier, and the last thing is a chemise made of fine nainsook, with perpendicular rows of Valenciennes lace from the neck to hem all over, at intervals of 3 inches or 4 inches, a wide frill of lace bordering the hem. The white petticoats for evening we are wearing with deep lace-trimmed flounces, beneath which are buttoned on a flounce of silk of the same depth. This is changed to match the dresses worn. Some of the new silks just put upon the market have light grounds and contrasting perpendicular stripes half an inch wide, between which come blar-bouquets of flowers, chimes being much in demand. But we are not going

BEAUTIFUL SUMMER CAPES.



This beautiful cape of green and red taffeta is veiled by fine mastic cloth with designs cut out over ecru tulle, and bordered with cream colored soutache. A circular flounce veiled by pleatings of ecru mousseline follows the edge, bordering the high collar as well. The short cape of black taffeta is veiled by pleated flounces of black mousseline de soie, edged with ruffles of black satin ribbon. Ruffles of jetted tulle form the yoke portion.

away from the bayonere altogether, an effect that is finding its way into light gossamer woollens and muslins.

It is a comfort for everybody concerned that books and eyes are yielding to buttons, for lace suffers cruelly thereby, and with all the frillings and furbelows cut in little gatherings after modern fashions, there is everything to make us solve to abjure them. Anybody with good taste should certainly wear them, for they are most essential and are quite the mode, painted, jewelled, inlaid, and mosaic are newer than the paste, and we are all trying for some means of discovering something that is different to other people's treasures.

NEW FASHIONS IN JEWELRY.

The fashionable woman now wears a signet ring and soon will carry a jewelled walking stick. The signet ring is a very fine, narrow band, with a simple plate of gold on which the monogram of the wearer is engraved. Her grandmothers were these and many more must be in existence to-day. The extremely little watches, now so popular, are worn now in sleeve links, and in contrast distinction to the wristwatches are assuming greater dimensions and are often of great value, being set with precious stones.

The leaf of the clover-tree has replaced the four-leafed clover worn last year. It is found as a corner ornamentation on the large pocketbooks and card-cases now used, and it shines, fashioned in gold and precious stones, on the collar or belt of elegant costumes.

New earrings are large, star-shaped, and with almost always a wreath of pearls outside and a large brilliant inside. The "piece de resistance" this season, however, appears to be the pearl collar. It is worn long, knotted in cravat shape, whereby the value is rendered quite enormous. At present one of our best jewelers is exhibiting the handsomest specimens of this kind. Five to eight strings of choice pearls at each knotted end, a black, red, or gray pearl-shaped pearl form the "trimming," the effect being extraordinary.

Seals of silver links, collar button, and three studs, all matching, are designed for the summer shirt waist. One set noted was in round balls of pink coral, in each of which was embedded a small brilliant; another was of jade mounted on cabochon, and a third of carbuncles.

Shakespeare First Folio.

Mr. Sydney Lee has not settled comfortably down upon the reputation brought to him in his recent "Life of William Shakespeare," leaving to his commentators the collection of new matter. He is still busying himself with his subject, and one of his "finds" is a copy of the First Folio in the hands of Mr. Coningsby Sibthorp, of Southbrook House, Lincoln, which has been in the possession of that gentleman's family for about a century. He records his discovery as follows in the Cornhill Magazine.

"I have lately met with a copy of the First Folio which is, beyond the shadow of a doubt, one of the very first that came from the press of the printer, William Jaggard. The copy has, as far as I can learn, hitherto escaped the notice of bibliographers, although it presents features of interest superior to any other. The title-page, which bears the portrait of Shakespeare, by the youthful engraver, Martin Droeshout, is in a condition of unexampled freshness, and the engraving is printed with a firmness and a clearness

that are not visible in the finest copies hitherto known—those belonging to the Baroness Burdett-Coutts and the Duke of Devonshire.

"It is a taller copy than any other, being thirteen and a half inches high, and thus nearly half an inch superior in stature to that of any other known copy. The shears of the binder have not deprived the pages of a millimetre of their margins. But, important as these features are in the sight of any one accustomed to handle old books, they are comparatively unimportant in regard to this book. Far more remains to tell. The binding, rough calf, is partly original, and on the title-page is a manuscript inscription, in contemporary handwriting of indisputable authenticity, attesting that the copy was a gift to an intimate friend by the printer Jaggard. The inscription reads thus: 'Ex dono Willi Jaggard Typographicæ Art. 1616.'

The fragment of the original binding is stamped with an heraldic device, in which a muzzled bear holds a banner in its left paw and in its right a squirrel's helmet. There is a crest of a bear's head above, and beneath is a scroll with the motto, 'Augusta Vincent!' (i.e., 'Proud things to the conqueror'). This motto proves to be a pun on the name of the first owner of the volume. The heraldic device has been identified by the principal librarian of the British Museum

with the arms of one Augustine Vincent, a well-known official of the College of Arms or Herald's College. It was to Augustine Vincent, then, that Jaggard presented as a free gift what was almost certainly the first copy of the great Shakespeare folio which came from the press. The inscription on the title-page I have ascertained by comparison of it with Vincent's handwriting, to be in its autograph. Jaggard at the time, appears to have lost the power of writing owing to falling sight."

Mr. Lee is fearful that before very long there will be scarcely any copies of the First Folio left in the libraries of his countrymen, and he trembles for the safety of that copy to which he refers in the extract just quoted. He says: "It is devoutly to be wished that all English men and women who at the present time own copies of the First Folio, by far the most valuable of the four volumes, will keep a firm grip upon them. This country is being rapidly drained of its First Folios by the United States of America. When in the summer of last year, I found that for purposes of research it was desirable that I should consult two copies of the First Folio which were reported to possess unique features, and were known to have been in libraries in England a few years ago, my inquiries led me to the embarrassing conclusion that if I wished to examine the

copies in question it would be necessary for me to take a trip to New York. One of these two copies only crossed the sea in 1897. There was a third copy, which I sought to trace in vain, and I believe, although I have no precise information on the subject, that that copy has also joined its brethren in America. English booksellers make no secret of this fact of the growing practice of exporting rare editions of Shakespeare to America. Mr. Quaritch, the great bookseller in Piccadilly, wrote to me lately in reference to the First Folio: 'Perfect copies are usually sold by us dealers to American collectors. They thus get scarcer and dearer every year.'

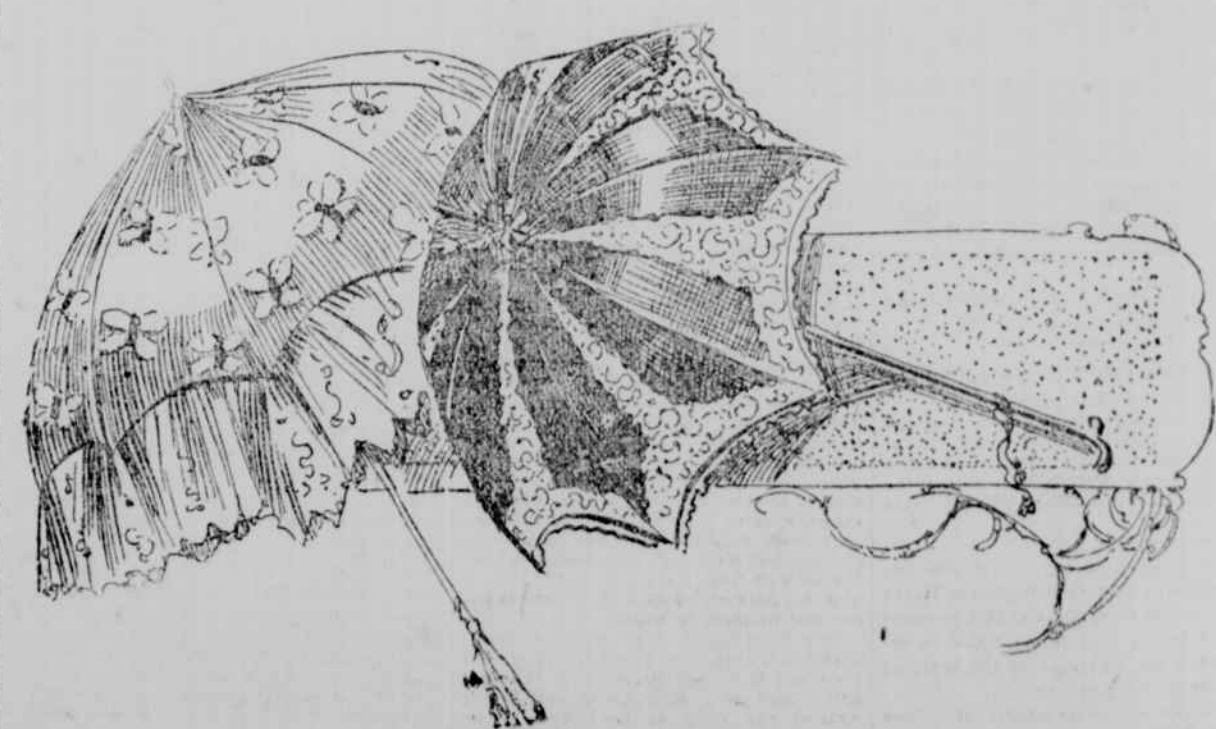
Spring's Awakening.

A voice upon the hillside wakes,
A rill begins to laugh and leap,
And nature starts, and stirs, and breaks
The silence of her long, white sleep.
The soft white coverlet of snow
That veils her lovely limbs and face
She lightly flings aside, and so
Arises in her vast, nude grace.

JAMES BENJAMIN KENYON.

Orders for printing sent to the Dispatch Company will be given prompt attention, and the style of work and prices will be sure to please you.

Two Stylish Parasols.



1. This pale blue silk parasol has been embroidered in black and white scattered over its surface.
2. The entire foundation of this handsome parasol is of white point de Venice, spaces of which are covered with white silk. The interior follows the same idea.

An Elegant Dinner Gown.



Pale pinkish-yellow satin, with lace jacket and applications on the skirt. A row of gathered chiffon and straps and rosettes of black velvet.